



THE ROYAL DANISH
ACADEMY OF MUSIC

CURRICULUM

CHURCH MUSIC

Bachelor i musik (BMus) / Bachelor of Music (BMus)

Approved June 2018, revised July 2022, January 2023, July 2023, July 2024, June 2025, August 2026

Please note that the original Danish text is the governing text for all purposes and in case of discrepancy, the Danish wording will be applicable.

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GENERAL RULES

AUTHORITY

The curriculum for the Bachelor study programme in Music is laid down under the authority of Executive Order no. 122 of 24.01.2025 concerning the Danish Academies of Music and the Royal Opera Academy in the area of the Danish Ministry of Culture. This curriculum applies to all current students enrolled after 01.08.2018. Students enrolled at an earlier time may be subject to transitional rules.

ECTS CREDITS

The Bachelor programme in Music is a full-time course of study corresponding to 180 ECTS credits. 60 points in the European Credit Transfer System (ECTS) corresponds to one year of full-time studies. The programme is organised as a full-time study programme within a three-year timeframe.

ADMISSION REQUIREMENTS AND ENTRANCE EXAMINATION

The entrance requirement for the Bachelor study programme in Music is a passed entrance examination.

The entrance examination consists of an audition in the applicant's main subject and supplementary prohibitive examinations (i.e. examinations which must be passed). The applicant may apply for admission to several academies of music at the same time, in prioritised order. The decision on whether to admit an applicant is taken by the Academy on the basis of a concrete assessment of the applicant's abilities and skills. The requirements of the music profession are also taken into consideration, as well as the need to attain an appropriate balance of instruments and voices.

The common rules of the academies of music on admission procedures:

- The requirements, procedures and forms for admission are available on the common website of the academies of music.
- Applicants indicate on the application form the academies to which they wish to apply for admission, in prioritised order.

The academies recognise the results of each other's entrance examinations, such that grades obtained at a particular academy of music may be used as the basis for admission to a different academy. The individual academies may however hold supplementary tests if so required by special circumstances.

INTERNATIONAL FEE-PAYING STUDENTS

Prior to the commencement of studies, a legally binding agreement must be entered into between the Royal Danish Academy of Music and the student. ('Contract determining the Conditions set for the Provision of Education for International Students at the Royal Danish Academy of Music'.)

TITLE AWARDED

Graduates of the Bachelor programme in Music are entitled to use the title Bachelor of Music (BMus) (church music). The title in Danish is: Bachelor i musik (BMus) (kirkemusik).

EXAMINATION GUIDELINES

Reference is also made to the applicable examination guidelines in force at any given time, which can be found on the intranet.

PURPOSE AND COMPETENCY PROFILE OF THE PROGRAMME

The purpose of the Bachelor programme in Church Music is to qualify the student for further studies as well as professional work in music and in the employment market for church music, which mainly comprises organist positions with the Evangelical Lutheran Church in Denmark.

Knowledge

- On the basis of their own work, students learn to understand and reflect on the artistic practices and methods of the subject, and to identify artistic challenges and issues.
- Artistic knowledge of a wide repertoire, important musical styles and related traditions of practice in the field, as well as in-depth knowledge of individual works and more specialised repertoire.
- Research-based knowledge in relevant areas of fundamental features of music history, as well as basic elements and organisational patterns in music, including part-writing techniques, and the ability to relate this to one's own musical practice.
- Fundamental knowledge of the church music employment market and cultural life.

Skills

- Skills to express oneself artistically within a variety of relevant styles with imagination and empathy.
- Skills to evaluate artistic challenges, and to justify and select relevant musical expressions and interpretation possibilities.
- Skills to communicate about artistic expressions and professional issues with both peers and non-specialists.
- Skills to apply aural training, musical theory and other general skills associated with the field in solution-oriented rehearsal and private study in relation to professional practice.
- Skills to apply scientific methods and assess theoretical issues in selected areas.

Competencies

- Competency to work with and realise a complex artistic expression, identify one's own learning needs, and structure one's own learning in connection with musical practice.
- Competency to handle the psychological, physiological and communication demands of liturgical organ playing and the prior rehearsal and practice.
- Competency to communicate the student's practice of music in writing and speech and place it in a broader context.
- Competency to interact musically in liturgical contexts and in ensemble playing with other musicians, and to engage independently and professionally in collaborations across the boundaries of different disciplines and styles.

STRUCTURE OF THE PROGRAMME

SCHEMA (ECTS AND TEACHING)

CHURCH MUSIC

Subject complex	Subject	1st year	2nd year		3rd year
Principal study and career-related principal studies	Solo organ	15 ECTS	15 ECTS		20 ECTS
	Liturgical organ and improvisation (incl. liturgics and hymnology)	15 ECTS	15 ECTS		20 ECTS
	Choral conducting	7 ECTS	8 ECTS		10 ECTS
	Theory and harmony	8 ECTS	8	ECTS	
	Piano, basso continuo, harpsichord and new hymns/songs	6 ECTS	3 ECTS	3 ECTS	6 ECTS
	Organ knowledge	1 ECTS			
General subjects	Aural training	5 ECTS	5 ECTS		
	Music history/cultural studies	3 ECTS	3 ECTS		
	Elective Subjects				4 ECTS
	TOTAL	60 ECTS	60 ECTS		60 ECTS

The marking  indicates that the ECTS credits are triggered by certificate.

The marking  indicates that the ECTS credits are triggered by examination.

The marking  indicates the duration of the teaching. The ECTS credits are released after the final examination.

PARTICIPATION IN ORCHESTRA AND ENSEMBLE PROJECTS AND UNSCHEDULED ACTIVITIES

Requirements for Participation in Unscheduled Teaching and Projects

All students at the Royal Danish Academy of Music (RDAM) are required to participate in relevant orchestral and ensemble activities, as well as other professionally relevant projects organised by the Academy.

To support the students' broader academic and artistic development, the Academy places emphasis on student participation in teaching and projects that form part of RDAM's overall educational mission.

Accordingly, students are obliged to:

- Take part in RDAM's orchestral schools, orchestra projects, and other collaborative projects.
- Participate in RDAM choir, chamber choir, chamber opera, etc.
- Contribute to the PULSAR Festival and RDAM's in-house new music projects, including participation in the sinfonietta and various chamber ensembles.
- Participate in the institution's chamber music teaching, group classes, and chamber concerts organised by the relevant teacher.

The head of the subject area determines which projects each student is required to participate in.

Students enrolled in soloist programmes are additionally required to be available as section leader/soloists in relevant projects, such as those involving orchestras or other ensembles. This may also include leading sectional rehearsals, when necessary, either at the request of the conductor, the head of the subject area, or on their own initiative.

Students who have completed their coursework and have postponed their last examination are required to participate in the above-mentioned projects.

Based on the nature of the project and the student's academic profile, the head of the subject area decides which projects the student must participate in.

Failure to participate may result in sanctions. For further details, please refer to the relevant rules and regulations at www.dkdm.dk/intra.

1. PRINCIPAL STUDY AND CAREER-RELATED PRINCIPAL STUDIES

(1st-6th semester)

ORGAN

(1st-6th semester)

Learning content:

The aim of organ studies is for the student to achieve a high level of artistic and technical instrumental skill to satisfy the requirements of the position of organist, i.e. the performance of relevant repertoire for church services, religious ceremonies and concerts. The teaching is arranged individually, according to each student's capabilities, needs and repertoire knowledge, and consists mainly of individual lessons, which may be supplemented with class teaching, etc.

The teaching includes:

- Basic introduction to the ergonomics of playing and techniques for legato playing
- Basic introduction to period music techniques – articulation, fingering, accentuation and ornamentation
- Review of and introduction to a wide repertoire within different stylistic areas
- Chamber music with organ

In BA1, the student is expected to rehearse 25-30 minutes of new repertoire per semester.

In BA2-3, the student is expected to rehearse 30-40 minutes of new repertoire per semester.

Each semester, a number of departmental seminars are held in which all students of organ playing are expected to participate. The seminars may be held in-house, or as excursions to organs located elsewhere. The student must participate actively by presenting specific topics, reviewing and playing-through selected works or similar study-relevant material. The seminars also encompass subject-relevant lectures and introductions to various specialised areas, such as organ repertoire and introduction to keyboard technique on the clavichord, harpsichord and pedal piano.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

1st-year proficiency test After the second semester

Learning outcomes

The purpose of the test is to examine the student's basic technical and artistic abilities and progression, in order to assess whether the student is likely to be able to complete the study programme.

At the first-year proficiency test, the student is expected to:

- Be able to evaluate certain artistic challenges and technical instrumental issues, under supervision, and select relevant expressions and solutions
- Be capable of expressing musical intentions through the application of certain instrumental techniques and skills, such as rhythmic/harmonic understanding
- Possess knowledge of a certain selection of relevant repertoire and styles, and a more thorough knowledge of individual works
- Convey an artistic expression with a beginning sense of style, phrasing ability and empathy
- Be able to organise his or her time appropriately in a rehearsal context.

Examination form and duration

30-minute practical test, including assessment.

Moderation and assessment

The test is assessed by an external moderator, internal moderator and the student's own principal study teacher. The grade awarded is pass/fail.

Permitted examination aids

Not relevant.

Special provisions

Pursuant to the applicable Education Order, the student must register for the first-year proficiency test prior to the end of the second semester after commencing the Bachelor programme, and must pass the first-year proficiency test before the end of the fourth semester.

The examination encompasses a rehearsed programme of two or more pieces from different time periods, and a single prima vista task (with pedal). The programme must have a duration of approximately 15-20 minutes. The programme must be certified by the teacher and submitted to the Study Administration.

It is the student's responsibility to ensure that the programme is certified by the teacher and submitted to the Study Administration on time. For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination

The Head of Department is responsible for supplying the prima vista task.

Bachelor project

After the sixth semester

Learning outcomes

The purpose of the Bachelor project is to document that the student has achieved a fundamental maturity and musicality in the principal study, as a basis for further studies in the Master's programme and professional work.

At the conclusion of the subject, the student is expected to:

- On the basis of their own work, be capable of understanding and reflecting on the artistic practices and methods of the subject, and identifying artistic challenges and issues
- Be able to evaluate artistic challenges and technical instrumental issues, and justify and select relevant expressions and solutions
- Be able to realise musical intentions through the application of instrumental techniques and skills, including rhythmic and harmonic understanding, flexibility and the capacity to vary tone and dynamics
- Possess knowledge of a wide repertoire, relevant musical styles and the related artistic practice and rehearsal traditions, and possess in-depth knowledge of individual works or more specialised repertoire
- Be able to convey an artistic expression with a sense of style, phrasing ability, empathy, visualisation and tonal imagination, as well as an awareness of the challenges of the various artistic styles in relation to articulation, ornamentation, registration and means of musical expression
- Be capable of handling the psychological and physiological demands associated with public performance
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently and with professional discipline
- Be able to reflect on and communicate artistic/technical content and issues to both peers and non-specialists through oral or written presentation and independent programming

Examination form and duration

60-minute practical test, including assessment time.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The test must include works from different chronological periods, and the student compiles a programme of approximately 30-35 minutes' duration. One of the works must be by J.S. Bach, and one of the works must be a chamber music piece with obbligato organ.

Students present their programmes themselves, with written or oral programme notes. The programme presentation must have a maximum duration of five minutes, or a size of approximately one standard page. If the student chooses the written form of programme presentation, it is the student's responsibility to ensure that the programme notes are printed and provided to the moderators and the student's own teacher.

The student must also submit a repertoire list of works studied during his or her studies. The list must be certified by the teacher and submitted to the Study Administration.

The student is responsible for ensuring that the repertoire list is certified by the teacher and submitted on time electronically to the Study Administration. The student is responsible for obtaining fellow players for the chamber music work.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination

LITURGICAL ORGAN AND IMPROVISATION

(1-6 semester)

Learning content

Liturgical organ playing, including improvisation, is a central subject in the church music education. The purpose of the subject is to develop the student's technical and musical skills in hymn playing and other liturgical organ playing as well as improvisation at a high artistic level. Improvisation should be performed in different styles, in free and fixed form as well as over given themes or hymn melodies.

An indicative, internal assessment test may be held after the 2nd semester.

The teaching is organized with reference to binding curriculum/repertoire lists, which are handed out in connection with the teaching or upon request to the head of department.

The teaching in liturgy aims to provide the student with the necessary knowledge of the history of the worship service and church music from the earliest times to current trends. This should also promote a natural understanding of being a church musician. The study includes a review of the church year and relevant church music repertoire.

The teaching in hymnology includes a basic review of the hymn repertoire of the Christian church with Danish hymn history as a central theme. The teaching takes place as class teaching.

Teaching and learning methods

Solo and class teaching.

The students participate as a mandatory part of the subject Liturgical Organ in group-based courses on liturgy and hymnology.

Examination regulations

Second year assessment

After the fourth semester

Learning outcomes

The purpose of the exam is to assess the student's basic technical and artistic ability and progression and thereby assess whether the student is expected to complete the education.

At the assessment, the student is expected to:

- Under guidance, assess certain artistic challenges and instrumental technical issues in relation to liturgical organ playing and choose relevant expressions and solutions.
- Express musical intentions using certain theoretical and instrumental technical methods and skills in relation to liturgical organ playing.

- Have knowledge of a selection of relevant hymn repertoire, relevant musical styles and associated artistic practices and performance traditions in hymn playing disciplines as well as improvisation in different styles.
- Manage their time in practice contexts.

Examination form and duration

40-minute practical exam including evaluation. 2.5 hours of preparation is given for points a) and b), see Special provisions.

Assessment and moderation

The exam is assessed by an external examiner, an internal examiner, and the student's own teacher. The exam is graded as passed/not passed.

Permitted aids

Not applicable.

Special provisions

The student draws their assignment by lot immediately before preparation.

a) Three chorale settings from Den Danske Koralbog with supplement or from Koralbog til Den Danske Salmebog 2003 are played: one church tonal, one baroque, and one romantic. Each chorale setting is first played as chorale playing (one manual and pedal) and then as trio playing (melody in the right hand on one manual, alto and tenor on another manual, bass in the pedal).

All three chorale settings begin with a prelude and are connected by modulation.

b) Improvisation: an improvisation over a hymn melody or theme is performed in a self-chosen style and form (e.g., prelude, meditation, partita, passacaglia, sonata, or other). Various hymn melodies or themes can be chosen.

c) Prima vista: two chorales from the list of 50 chorale settings that have been reviewed in the second year are played. Both chorales begin with an improvised prelude/intonation.

Bachelor project

After the sixth semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Assess artistic challenges and instrumental technical issues and justify and choose relevant expressions and solutions.
- Realize musical intentions using instrumental technical methods and skills in relation to liturgical organ playing, including theoretical and harmonic understanding.
- Have knowledge of a broad hymn repertoire, relevant musical styles and associated artistic practices and performance traditions in hymn playing disciplines as well as improvisation in different styles, in free and fixed form as well as over given themes or hymn melodies.
- Handle the psychological and physiological demands associated with public performance.
- Manage their time and work effort in practice, rehearsal, and study contexts independently and with professional discipline.
- Communicate artistic content and issues to peers and non-specialists through independent programming and oral or written presentation based on knowledge and skills related to the general subjects of the education.

Plan and communicate a coherent program based on an understanding of the liturgy of the high mass and other church services, their place in the church year, etc., and communicate issues related to liturgy and hymnology to peers and collaborators.

Examination form and duration

45-minute practical exam including evaluation. A total of 2 hours of preparation is given for points a) b) and c), see Special provisions.

Assessment and grading

The exam is assessed by an external examiner, an internal examiner, and the student's own teacher. One grade is given according to the current grading scale.

Permitted aids

Not applicable.

Special provisions

The student draws their assignment by lot immediately before preparation.

a) Two chorale settings from Den Danske Koralbog with supplement or from Koralbog til Den Danske Salmebog 2003 are played. The hymns begin with a prelude. At least three verses of each are played, one verse as chorale playing and one as trio playing (one can show accompaniment settings and alternative harmonizations).

The hymns begin with a prelude and are connected by intermediate modulation.

b) Transposition: a hymn from the curriculum list (25 transposition hymns) is first played as chorale playing and then transposed to the given key (no prelude).

c) Improvisation: an improvisation over a hymn melody or theme of 3-8 minutes is performed in a self-chosen style and form (prelude, meditation, passacaglia, sonata, or other form). Various hymn melodies and themes can be chosen. The discipline is prepared during the two hours of preparation time.

d) Prima and secunda vista: Two chorale settings: one given hymn on the spot (from Den Danske Koralbog with supplement or from Koralbog til Den Danske Salmebog 2003) and one hymn from the curriculum list are played as chorale playing and as trio playing. Both hymns begin with a prelude.

The assignments are prepared by one of the teachers in liturgical organ playing, selected by the subject group leader.

CHORAL CONDUCTING

(1st-6th semester)

Learning content:

The purpose of the teaching in choral conducting is to equip students with the technical, musical and pedagogical skills to conduct, instruct and lead choirs at different levels in various genres, primarily in relation to work with church music. The teaching encompasses conducting technique, choral voice pedagogy, musical analysis relating to choral conducting, and rehearsal methods, including the use of piano as support. The teaching is organised with mandatory participation in choirs/classes in accordance with a plan.

In the second and third semesters of the programme, the student follows the teaching in choral voice production. The teaching in choral voice production will give the student a basic practical and theoretical knowledge of the function of the singing voice, so that it can best serve as a tool for the performing church musician in the instruction of choir singers and when conducting community singing. Various kinds of warming-up exercises are included in the teaching.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

After the sixth semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Be able to evaluate artistic challenges and technical issues of choral conducting, and justify and select relevant expressions and solutions on the basis of reflection on his or her own skills
- Be capable of realising musical intentions through the application of conducting techniques and skills to choral conducting and choral singing, including an understanding of theory and harmony
- Possess knowledge of a wide choral repertoire, relevant musical styles and related artistic practice and rehearsal traditions
- Possess theoretical and practical knowledge of the function of the singing voice in relation to resolving technical issues in choral voice production and choral singing
- Be capable of handling the psychological, physiological and communicational demands associated with public performance in a choir
- Be capable of managing time and effort in relation to practising, learning and rehearsals, independently, with professional discipline, and as rehearsal leader for a choir

Examination form and duration

45-minute practical test, including assessment.

Moderation and assessment

The test is assessed by an external moderator, an internal moderator, and the student's own teacher. A single grade is awarded under the currently applicable marking scale.

Permitted examination aids

Not relevant.

Special provisions

The student submits a list of five choral pieces **six weeks** prior to the examination. Copies of the five choral pieces and one self-chosen piece must be attached. The list must be approved by the teacher and submitted electronically.

The test is conducted as a combined choir practice and concert-like situation, consisting of two complementary pieces:

- a)** Concert-like performance of a self-chosen, concert-ready piece (duration between 3 and 5 minutes)
- b)** Choir practice with a piece selected by the teacher from the examinee's list, in consultation with the external moderator. The student will be notified of the choice of piece **four weeks** prior to the examination by contacting the Student Administration, and it is permitted for the student to rehearse the piece with the choir before the examination.

The student is responsible for providing scores for the choir and moderators at the test.

For examinations where the submission of written work is a prerequisite for participation in the practical/oral examination, the 1st of the 3 permitted examination attempts will be regarded used if the written material is not submitted on time. The student will automatically be assigned a new submission deadline within the same examination period, prior to the practical/oral examination.

THEORY AND HARMONY

(1st-4th semester)

Learning content:

The purpose of the subject is to provide the student with an in-depth theoretical understanding and mastery of musical harmony techniques, both in writing and extemporaneously, for use in the various improvisational disciplines involved in liturgical organ playing.

The subject includes general functional harmony, harmonization in various styles (church tonal and romantic harmony), melodic and harmonic sequencing, accidental dissonances, introduction to vocal polyphonic harmony and dissonance treatment (Fux or Palestrina), as well as instrumental polyphonic harmony (Baroque fugue).

Teaching and learning methods:

Class teaching. An effort is made to ensure coherence with liturgical organ playing so that styles and the introduction of different perspectives are followed as closely as possible in the teaching courses for the two subjects.

Examination regulations:

After 2nd, 3rd, and 4th semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Have an in-depth theoretical understanding of musical harmony techniques
- Be able to understand and reflect on harmony techniques and relevant music theory
- Be able to assess practical and theoretical harmony issues and justify and choose relevant expressions and solutions, including for use in liturgical organ playing and improvisation.

Examination form and duration

The exam in theory and harmony is a three-part exam, consisting of two written exams after the 2nd and 3rd semesters and an assigned written task after the 4th semester:

2nd semester: 4-hour written exam under supervision.

3rd semester: 4-hour written exam under supervision.

4th semester: Assigned written task. 3 days are given for completion.

Moderation and assessment

The exams will be assessed after the 2nd, 3rd, and 4th semesters by an external examiner, an internal examiner, and the student's own teacher. One grade is given for each task according to the current grading scale. Passing or being registered for the exam after the 2nd semester is a prerequisite for taking the exam after the 3rd semester.

Permitted examination aids

For the written exams: No aids are allowed. A piano is provided.

Special provisions

2nd semester: The exam includes the written preparation of a romantic chorale.

3rd semester: The exam includes the written preparation of a church tonal chorale.

The teacher is responsible for selecting/preparing the tasks.

The Study Administration is responsible for ensuring that a piano is available in the exam room.

4th semester: The exam includes the written preparation of a Bach fugue.

The teacher is responsible for selecting/preparing the tasks.

The student is responsible for submitting the answer on time. Task distribution and submission are done electronically.

PIANO, BASSO CONTINUO, HARPSICHORD AND NEW HYMNS/SONGS

(1st-5th semester)

Learning content:

The subjects provide the student with supplementary technical and musical education on keyboard instruments relating to organ playing. The subjects may thus be regarded as auxiliary subjects.

In the piano teaching, work is done with the repertoire of piano playing, as well as with technical aspects/exercises that provide an additional foundation for organ playing.

The basso continuo teaching takes place in classes, and provides an introduction to the theoretical basis and practical performance of basso continuo playing on the harpsichord and organ.

The harpsichord teaching includes both repertoire playing and work with the technique of harpsichord playing in relation to organ playing.

Work is done on new hymns and songs on the organ and piano, such that the student is able to conduct and accompany on the basis of both chorded melodies and fully scored pieces.

Teaching and learning methods:

Individual and class teaching.

Examination regulations:

After the fifth semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Possess knowledge of artistic practice, repertoire and methods of solving technical issues in relation to classical piano playing, basso continuo, harpsichord and new hymns.
- Understand and be able to reflect on artistic practice and methods of solving technical issues in relation to classical piano playing, basso continuo, harpsichord and new hymns, and to have acquired insight into the various styles associated with the individual subject areas
- Be capable, in association with a wide range of professional functions in the work of a church musician, of applying general skills relating to the presentation of repertoire for classical piano and harpsichord, and the performance of basso continuo parts, as well as providing accompaniment to new hymns and songs

Examination form and duration

The subject is a certification subject. To obtain the certificate:

- Students of subjects with one or two course sessions must not have any absence.

- In subjects with three or four course sessions, students must not have more than one day of absence.
- In subjects with five course sessions or more, students must have a minimum of 80% attendance, calculated for each subject element per semester.

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

If the certificate is not awarded, the student must take a test at the conclusion of the relevant subject element.

Piano: A short piano piece is played, of a level of difficulty corresponding to a Viennese classical sonatina. The examination has a duration of 20 minutes, including assessment.

Basso continuo: A simple basso continuo part, selected by the internal censor, is played on the harpsichord. The examination has a duration of 20 minutes, including assessment. Students are given 15 minutes' preparation time.

Harpsichord: A short harpsichord piece is played, of a level of difficulty corresponding to a prélude and fugue from J. S. Bach: Das Wohltemperierte Klavier. The examination has a duration of 20 minutes, including assessment.

New hymns: The student compiles and brings to the test a list of fifteen new hymns and songs for piano and organ. At least half of the pieces must be notated in the form of melody with chords. From this list, the internal moderator selects two songs (one for piano and one for organ), which are then performed at the test. The examination has a duration of 20 minutes, including assessment.

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The grade awarded is pass/fail.

Permitted examination aids

Not relevant.

Special provisions

None.

ORGAN KNOWLEDGE

(1st-2nd semester)

Learning content:

The purpose of the course is to provide the student with both basic knowledge about the technical and tonal construction of the pipe organ and a fundamental understanding of the diversity of organ types that have been developed over time. The subject area is illuminated stylistically, historically, and geographically. Practical instruction in tuning reed pipes is included in the course.

Teaching and Learning methods:

Class teaching.

Examination regulations:

After the second semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Have knowledge of the technical and tonal construction of the pipe organ
- Be able to understand and reflect on the technical and tonal construction of the pipe organ
- Be able to communicate professional issues related to the technical and tonal construction of the pipe organ

Examination form and duration

The subject is an attendance-based subject. To achieve attendance, the student must show active participation by:

Attend at least 80% of the lessons

Attendance counts as the 1st of 3 examination attempts. If the certificate is not obtained, the student must take a written exam of 5-8 standard pages. The assignment is set by the teacher in consultation with the subject group leader. One week is given for completion. The response is submitted electronically.

Assessment and grading

The exam is assessed by an internal examiner and the student's own teacher. The exam is graded as pass/fail.

Permitted aids

Not applicable.

Special provisions

Not applicable.

2. GENERAL SUBJECTS

(1st-6th semester)

AURAL TRAINING

(1st-4th semester)

Learning content:

The object of the teaching is to develop and sharpen the student's musicianly awareness and skill. The principal features of the subject's method comprise the development of inner pitch and the acquisition of skills in appraising, acquiring and realising a printed score. The teaching in aural studies encompasses exercises and literature examples, for example in melody and harmony, rhythm, including both traditional and more recent forms of notation, auditory and visual analysis, score playing, transposition and reduction. Work is done in major/minor keys, free tonal and atonal styles, and *prima vista* and *secunda vista* singing and playing.

Teaching and learning methods:

Class teaching. 8 assignments are included as a mandatory element of the course.

Examination regulations: After the fourth semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Be able to independently study and learn music on the basis of a score
- Be capable of reproducing both monophonic and polyphonic rhythms as well as tonal and atonal melodic sequences
- Be able to perform score playing, reduction, transposition and accompaniment on the piano for use in rehearsal and teaching in the main instrument
- Possess knowledge of auditory analysis and, on the basis of a pre-played piece of music, be able to describe the sequence in terms of harmony and form

Examination form and duration

After the second semester

Written submission. 4 assignments worked on during the course are submitted. The assignments must be handed in to the teacher before the end of the course and approved by the teacher.

The written submission serves as the first of three exam attempts.

If the student does not submit the four assignments before the end of the course, the first exam attempt is used, and a re-examination is scheduled in the next available exam period.

If the assignments are not submitted, a substitute assignment equivalent to the 4 course assignments will be given.

Moderation and assessment

The exam are approved by the student's own teacher.

Permitted examination aids

Not applicable

Special provisions

The student's own teacher is responsible for setting the exam assignments.

The student is responsible for collecting the assignment on time from the Study Administration and submitting it on time. The assignment is submitted electronically.

After the fourth semester

Written submission and practical exam.

Submission of 4 assignments from the 2nd semester and 4 new assignments from the 4th semester is a prerequisite for taking the exam after the 4th semester. The assignments must be handed in to the teacher before the end of the course and approved by the teacher.

If the student does not submit the four assignments before the end of the course, the first exam attempt is used, and a re-examination is scheduled in the next available exam period.

If the assignments are not submitted, a substitute assignment equivalent to the 4 course assignments will be given. One week is allowed for completion.

Moderation and assessment

The exam is approved by the student's own teacher.

Permitted examination aids

Not applicable

Special provisions

The student's own teacher is responsible for setting the exam assignments.

The student is responsible for collecting the assignment on time from the Study Administration and submitting it on time. The assignment is submitted electronically.

Practical examination

The examination has a duration of 30 minutes, including assessment. 30 minutes' preparation time is allowed, with a piano.

The student is examined in:

Rhythm	One monophonic task, performed with time marking for guidance
	A two-part combination task. The task takes the form of both a sung/clapped task and a two-handed rhythm

- An instrumental/vocal score sample from the musical literature, reproduced with time marking for guidance

If the student's main instrument is the voice (also applies to AM):

- A vocal score sample from the musical literature is spoken in text, with accompanying conducting patterns.

- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the student's main instrument. The examination task may involve ensemble playing, and is set one week before the examination.

If the student's field of study is composition or recording director:

- A task prepared for the occasion with special emphasis on polyrhythms. The task is performed on the piano or on another instrument, according to the student's own choice. The examination task may involve ensemble playing, and is set one week before the examination.

Melody

- An accompanied song

If the student's main instrument is the voice (also applies to AM):

- An accompanied song, sung with lyrics

- An unaccompanied free tonal or atonal melodic task

If the student's main instrument is organ:

- An unaccompanied free tonal or atonal melodic task that may be scored in alto or tenor clef

If the student's main instrument is the voice (also applies to AM):

- An unaccompanied free tonal or atonal melodic task, sung with lyrics

- A sung/played two-part piece

If the student's field of study is composition or church music:

- A sung/played three-part polyphonic piece

If the student's field of study is piano:

- A song or lied is performed with piano accompaniment. The melody line is sung and the piano accompaniment is played as written

Score playing/

According to the choice of the moderator, *either*

Reduction/

- Performance on the piano or own instrument of a melody scored in the treble, alto, tenor and bass clefs, or

Figuration/

Transposition

-
- Performance on the piano or own instrument of a melody scored in the key of B, A and/or F.

If the student's field of study is church music:

- Performance of a four-part choral piece scored in the treble and bass clefs

If the student's field of study is singing:

- Reduction/figuration playing: An extract from a song or lied is performed with piano accompaniment. The piano accompaniment is played as written, or performed as a reduced figuration accompaniment

If the student's field of study is piano:

- Transposition of a piano accompaniment
-

Auditory analysis

According to the student's own choice, the student is examined in *either*

- Aural analysis of a pre-played piano piece or recorded instrumental music, *or*
- Functional harmony analysis of a homophonic part

If the student's field of study is church music:

- Functional harmony analysis of a Bach chorale or another advanced homophonic part.
-

Moderation and assessment

The test is assessed by an internal moderator and the student's own teacher. The examination is assessed as a whole, in accordance with the currently applicable marking scale.

Permitted examination aids

The student may bring a metronome.

Special provisions

It is the joint responsibility of the teacher and the internal moderator to formulate the examination assignments. The polyrhythm assignment will be available from the Study Administration **one week** prior to the examination.

MUSIC HISTORY/STRATEGIC MEDIATION

(1st-4th semester)

Learning content

The subject is an introduction to musical main currents in the western culture and to strategies within mediation of music. The music is put into perspective along with historic and analytical angles as well as examples on ordinary thoughts of the time. The student will also develop their skills in oral and written presentation of music and debate the norms and patterns of musical life.

Teaching and learning methods

Lectures and classes. Minor oral and written presentations are included as a compulsory element in the teaching.

The teaching covers

- Oral introductions by the teacher
- Reading of a series of texts, equivalent to 250 normal pages in total
- Practical exercises in mediation of music in a competent and easily accessible way.

Examination regulations

1.-4. semester

Learning outcomes

At the conclusion of the subject, the student is expected to:

- Possess knowledge about and be able to explain about the progression of music history in highlights.
- Be able to include relevant knowledge about historic relations in own musicianship as well as in pedagogical connections.
- Be able to identify own needs of learning within music history and mediation.
- Be able to seek out, gather and acquire relevant professional knowledge.
- Be able to mediate the knowledge about music, both oral and written, towards a broader audience and furthermore put into words the value of a living cultural life.

Examination Form and Duration

The subject is a certification course and is passed through active participation. To obtain certification, the student must:

- have attendance of at least 80% of the lessons on average over an academic year
- deliver at least one oral or written presentation per semester

Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

If certification is not obtained due to lack of attendance or insufficient presentations, an oral examination of 30 minutes duration will be held. The exam will first focus on **a)** presentation and then on **b)** music historical knowledge.

a) One week before the exam, 10 pieces will be made available for the student to prepare. 30 minutes before the exam, the student will draw one of the pieces for further preparation with all aids permitted. During the exam, the student must present the selected piece for 15 minutes, standing as if giving a concert introduction to an audience of adults with no prior knowledge.

b) Immediately after the presentation part, the student will draw a topic from the music history syllabus with the aim of giving an account of the topic for 10 minutes without preparation.

Parts **a)** and **b)** are assessed together with a pass/fail grade.

Extent

Sufficient attendance means 80% of the lessons on average over an entire academic year. If the student cannot obtain certification, they will under a) be given 10 pieces from the relevant year to choose from, and under b) draw a music historical topic from the syllabus for the relevant year.

Moderation and assessment

The certificate is assessed by the student's own teacher. The certificate is awarded pass/fail. In the event of an oral exam the test is assessed by internal moderator and the student's own teacher. The exam is awarded pass/fail.

Permitted examination aids

At the oral examination after the fourth semester all aids are permitted to prepare.

Special provisions

Not relevant.

4. ELECTIVE SUBJECT

(5TH semester)

Learning content:

The purpose of the subject elements is to make expansion or perspectivation of the artistic objects field possible. This is obtained through theoretical or practical work with the subject areas within or related to music, or by acquiring knowledge or competencies in a subject area beyond music, that is still relating to the student's study course.

Elective subjects can be attained from RDAM or on other educations. The possible elective subjects will be described in the course catalogue.

Teaching and learning methods:

Classes. The exact teaching and learning methods will follow the purpose of the chosen subject.

Learning outcomes

By the end of the module the student is expected to:

- Describe relevant terms and themes that are relevant to the chosen subject.
- Describe relevant methodical approaches to the theme of the chosen subject.
- Explain connections, analyse, and, if possible, contribute with new terms and solutions.
- Discuss the elective subjects' themes/problems or interpret and present artistic material relevant to the chosen subject.

The following elements can be considered as an elective subject:

The student shall choose an elective subject on the Royal Danish Academy of Music or another ECTS-awarding conservatoire or university education, eg. as a part of an exchange semester.

It is also possible to take a course through Global Conservatoire or through other credit awarding activities.

Other credit giving activities must be preapproved by the study board at RDAM.

Examination form and duration

The subject is a certification course and is passed with a minimum of 80% attendance and active participation, with the criteria for this outlined in the course description in the elective course catalog. Should the student fail to obtain a certificate of attendance, the first examination attempt out of three possible will be considered as used, and the student will be automatically enrolled for the re-examination in the forthcoming examination period.

The form of the re-examination depends on the individual course, and the description of this is provided in the course description.

Grading and assessment

The first examination attempt (certification) is assessed by the student's own teacher.

In the case of a written re-examination, the exam is assessed by the student's own teacher. For an oral re-examination, the exam is assessed by an internal examiner and the student's own teacher.

The course is graded as pass/Fail.

Permitted aids

Not applicable.

Special regulations

For all elective courses, there is an attendance requirement of 80% of the teaching sessions, but the teaching is based on full participation. In addition to usual, prepared participation, there may be ongoing assignments, preparation of presentations, or other tasks required. This will be specified in the course description if applicable.

The teacher is responsible for recording whether the student has achieved certification within the described framework.

The teacher is also responsible for informing the examination office if the student has used their first examination attempt.

The teacher is responsible for providing a relevant assignment for any re-examination.

The examination office is responsible for scheduling the student for the re-examination.

CREDIT, INTERNSHIP AND TRANSITIONAL PROVISIONS

CREDIT RULES

In connection with applications for credit, the student is required to obtain and present documentation to the extent required by the Academy.

RULES FOR INTERNSHIP

Internship may be included as a study element in some subjects of the Bachelor study programme but cannot in itself substitute for an examination.

TRANSITIONAL PROVISIONS

This curriculum shall enter into force on 1 August 2018. Teaching under previous curricula will cease as of 1 September 2020. Examinations may be conducted under previous curricula until 1 September 2021. This time limit may be extended until 1 September 2022 in the case of maternity leave, leave of absence or illness.

EXEMPTIONS

The Academy may grant exemptions from any rules in the curriculum that are determined solely by the Academy.

OTHER REGULATIONS AND DISCIPLINARY MEASURES

Disciplinary measures apply to all students at the Royal Danish Academy of Music, and students are therefore required to be familiar with and keep themselves informed of the rules. In addition, all students are subject to the applicable student regulations, general rules for examinations and concert regulations that describe the specific rules for study activity, study registration, examinations and concert activities at the Academy. These may be found on RDAM's intranet.